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ABSTRACT

The formative evaluation procedures and results described in this report for the development of CABOODLE, a 13-program educational television series in the arts and humanities for the primary grades, had two significant components. Lab segments testing in the initial development phase helped design a format for the series that would hold the attention of children and, at the same time, provide a satisfactory vehicle for employing varied television techniques for achieving program objectives. Using information gained from this preliminary evaluation, procedures and instruments were developed and the three pilot programs completed in 1978 were tested at four national sites to determine strengths and weaknesses and provide direction for revision. The major part of this report focuses on the procedures and instruments used for the field-testing of the pilot programs and teaching guides--a picture page to determine student preferences, student and teacher surveys, forms for recording student responses during observation, student interview forms, and a form for teachers to record student behaviors. Procedures for using the various evaluation instruments and their role in the overall survey are outlined in tabular form, and the findings from each are discussed in some detail. Testing instruments and data charts are attached. (CHV)

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SECTION II

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PROJECT EVALUATION

THE PILOT PROGRAMS

Formative evaluation procedures during the past year have been the undergirding for the development of the CABOODLE series. Two components have been significant:

1) Lab segments testing helped in the development of a format for the series that holds the attention of children and at the same time provides a very satisfactory vehicle for employing varied television techniques for achieving program objectives.

2) Formative evaluation, which was done on a national level, revealed strengths and weaknesses of the pilot programs, thereby giving direction for revision.

The analysis of data gathered substantiated the staff's belief that a fast-moving, story-line format is desirable and that children have empathy for appealing adult characters. Also, dealing with one objective in a segment and building understanding in progressive steps with each succeeding segment proved to be a successful technique. Only two segments, the art and artist sequence in "Line and Shape" and the World of Movement sequence in "Space, Force, and Time" were not sufficiently successful in achieving the objectives for which they were designed.

According to evaluation data analysis, children do identify with and learn from the adult lead characters; however, when children are included in a segment, attention goes up. The staff has therefore decided to involve

children as participants in segments more often. Long dramatic dialogues tend to loose attention, so editing was done in several instances during revision in order to get into the action sooner. Examples of this were the shortening of the opening scene in the shop and of the dialogue between Jonathan and Irma in the Land of Lines and Shapes in the "Line and Shape" program; both scenes were shortened and have proved to be more effective.

Strong, interesting characters like Irma help to achieve objectives. As a result of evaluation, the staff has decided to involve individuals of different ages as well as people from various ethnic backgrounds. Also, more real-life situations in which arts concepts are encountered in differing geographic locations seem to be desirable--a finding that gives direction for a format for the three unifying programs.

Students' opinions of each show were assessed through three instruments: the Student Survey, the Student Interview, and the Picture Page. After testing responses to each program, the interviewers asked the children which of the three was the best. Both sets of data show "Rhythm Patterns" as the favorite, followed by "Line and Shape." A Teacher Survey form was used to assess teacher responses to each program. On the second page of each Teacher Survey, the "Appeal to Children" and "Attention to Screen" items produced data that confirms the preference for the "Rhythm Patterns" program. More important, the Teacher Survey items on understandability and appropriateness to curriculum gave results that supported the "Rhythm Patterns" program from the learning standpoint as well as appeal. Open-ended questions were included to collect information on strong and weak aspects of the programs and recommended changes.

The data from the Picture Page and Student Survey show tnat the unicorn was a very appealing character, but animals and fantasy figures are predictably attractive to children. Of the regular actors, Penny emerges as the most appealing. In the Student Survey data from both shows in which she is a main character, Penny is clearly the favorite. This conclusion is confirmed by the Picture Page data, which is pertinent to all programs.

The strongest testimony to the value of the CABOODLE programs in arts education is found in the teacher comments from the Teacher Survey forms, summarizing children's behavioral changes after watching the programs.

The Teacher's Guide

Evaluation of the teacher's guide was most positive. Teachers felt that all information included was pertinent, clear, and concise and that directions were easy to follow. Activities presented, they said, not only left room for but encouraged creativity in the classroom; activities were not "too structured."

However, teachers felt that although all suggested activities would be useful, some of them should be deleted; otherwise the guide for a thirteen-program series would be too long. The completed teacher's guide will therefore include fewer activities for each program.

EVALUATION ROLE IN PRODUCT APPRAISAL FOR PHASE III

The strategies described above as part of series development is the formative evaluation of the project. This kind of appraisal makes possible continuing communication between the producer and the target audience.

Evaluation has a second function. It can demonstrate that the series deserves the attention of those responsible for transmitting the product from producer to consumer. For this purpose, both formative and summative evaluation activities are necessary.

The formative evaluation will be completed at the end of the next project phase. In addition to local lab segments testing, each of the unifying programs will be tested. The field tests will be administered at four sites nationwide, with representative schools in the four regional ITV networks.

Recent evaluation efforts have shown the importance of testing lab segments by stopping the tape at critical points during a second viewing, and eliciting students' explanations of a situation, or the thoughts and motives of a character. For less detailed material, the researcher can let the videotape advance with the audio turned off. The students' task is then to paraphrase speeches and narrative; this affords the researcher a realistic version of what children are *really* seeing and hearing, which is often very different from what was intended by the producer.

After this preliminary testing, the revision of the formative evaluation instruments can proceed on a sound basis. In testing the next ten programs, attention will not only be paid to basic appeal and to the understanding of concepts as was done for the pilot programs, but also to specific messages being presented. In testing the pilot programs, the concern was to determine whether or not children *remembered* such basic concepts as space, force, and time after watching a program. Investigation following future programs will focus on *what is remembered* about such concepts so that classroom teachers may know more about how these programs fit into their curriculum designs.

At completion of the evaluation of the television series and support materials, the entire package will include the results, which will help users identify the strengths of each module, according to particular populations and other learning variables. Further summative evaluation will also be conducted as part of the utilization plan, which is described in the "Future Plans" section of this proposal package.

CABOODLE EVALUATION PROCESS

The evaluation methodology, set of instruments, and field-testing procedures were developed for the formative evaluation of the three completed CABOODLE programs and accompanying teacher guide. This evaluation process has been field-tested, modified, and checked for validity and reliability.

A history of the development of the CABOODLE evaluation design is provided below. The brief discussion is followed by a display of instruments and sample responses as evidence of KLRN's capability to administer a comprehensive evaluation that is an integral component of program design as well as a critical appraisal of project success.

Evaluation Role in Initial Program Development

For CABOODLE the evaluation process includes all planning and production activities. Before the first proposal for U.S.O.E. funds was written, KLRN tested the ideas for an arts education series by funding the development and production of a five-program module on single arts elements. Sample groups of local students were asked to view and respond to lab segments of these programs to explore the appeal and comprehension levels achieved. This first stage of segments testing generated recommendations for change. When these changes were accommodated, the five programs were completed. Each 15-minute program was then field-tested with students and critically examined by teachers, parents, and the CABOODLE staff and consultant team.

This formative evaluation of the first CABOODLE module revealed substantial problems in the programs, as well as identifying strengths. The content, treatment, and production techniques were qualitatively revised according to evaluation conclusions. Additionally, the evaluation process itself was improved to accommodate the reading/writing limitations of students in the early grades.

1978 Evaluation Activities

Using the information gained from the initial evaluation effort and with the advice of Dr. Langbourne Rust and Dr. Sherryl Browne Graves, CABOODLE Evaluator Charles Boyd developed a wide variety of evaluation procedures and testing instruments. Included were a picture page to determine student preferences, student and teacher surveys, forms for recording student responses during unobtrusive observation, student interview forms, and a form for teachers to record student behaviors. Also, extensive group critique sessions were to be conducted with Review Board members, consultants, teachers, parents, and technical personnel.

Using the newly designed instruments, a parallel evaluation process was performed for the three pilot programs that were completed this year. First, groups of local students reacted to the segments designed for testing. The information gained was incorporated into the programs. Completed programs were then tested at four national sites: Cambridge and Watertown, Massachusettes; Denver, Colorado; Hammond, Indiana; and Miami, Florida. The test sites and respondents were chosen according to these criteria:

- Each of the four regional instructional networks must be represented: Central Educational Network, Eastern Educational Network, Pacific Mountain Network, and Southern Educational Communications Association.

- Sample schools at each site must represent different metropolitan neighborhoods.

- Children and adult respondents must represent Hispanic, Black, and Anglo ethnic groups, as well as a cross-section of socioeconomic groups and sexes.

Well in advance of the field testing, a site consultant was chosen at each of the four test sites to help select schools and teachers to participate, schedule equipment for viewing, and arrange a visit and a workshop session for the KLRN evaluator with school personnel. In advance of the viewing dates for the three programs, that work session was held at (or nearby) participating schools in each test site. Instruments had been forwarded earlier so that principals, art coordinators and teachers could check and become familiar with them.

The evaluator furnished 3/4" videocassettes, so that teachers saw the programs at the workshop, and kept one cassette for each participating school, thus testing could be conducted at any classtime convenient for a particular school. The evaluator described the desired administration procedures, emphasizing the need to read student items aloud to eliminate reading as a limitation to completing the forms.

Each teacher received a printed overview of the materials and scheduled test activities (see next page) plus blank forms. The reader of this report will find examples of each instrument following the overview, plus data pertinent to each instrument.

The field tests were performed in classrooms by either the teacher or the site coordinator.The evaluation activities at each site included an orientation by the administrator of the test, prescreening input, presentation of the three programs, and postviewing responses. Six instruments for students and teachers were administered.

DATA ANALYSIS AND PILOT REVISIONS

Introduction

In the description of the evaluation instruments, the overlapping of certain items from one instrument to another was introduced, especially with character preferences in the Picture Page and Student Survey. Other checks on the validity of the instruments were provided by similar overlapping. The Student Observation Guide assessed attention levels of students during each scene; some of these scenes were listed on the Student Survey, providing a check on the interest level of students during those scenes. Of course the Student Survey asks students for their opinion of the "likeability" of the scenes, whereas the Observation Guide reflects the observed interest level for some of these sequences. The second page of each Teacher Survey also provides a check on other data, notably the first two items on appeal to students and attention levels for the whole show.

Data from both parts of the Teacher Survey's provided the criteria for decisions on revision, related to learning by children. The pre-post student activity section, although interpreted by the teacher provided evidence of pre-post changes in students' understanding of the CABOODLE concepts. Data from the Student Interviews was not available in time for revisions, and will be described at the end of this section. Generally the data from the interviews confirmed the pre-post learning assessments recorded in the Teacher Surveys, and the preferences by students for characters and scenes recorded on other instruments. The interview data also revealed to the staff how children categorized much of what they saw, and the particular terms they use to describe various concepts and actions in the shows.

Results and Criteria for Revisions

The data has been displayed in full so that the reader can clearly see both the instruments and the distribution of responses, printed on or following each instrument.

Data from the Picture Page, as noted above helped the CABOODLE staff decide which characters were appealing to the children. Characters who were judged as "boring" by the children were studied, since the staff wanted at least to ascertain why a character might have been unappealing, even though extensive revisions were not possible. The reader can easily see the favorites and least favorites. The unicorn was overwhelmingly preferred, probably due to its costume and elements of fantasy and mystery, and the dancer group was liked least. The cricket dance also got a high number of "most boring" votes. Teacher's open-ended comments from the Teacher Survey showed that the cricket dance was a "least valuable" scene. The anonymity of dancers may have contributed to their lack of appeal, but the main characters, Jonathan and Irma, also got unfavorable "vote totals." The staff noted that the photographs of Jonathan and Irma were unflattering, even unsmiling in Irma's case. On the other hand, the photo of Penny shows her excited and amazed (Penny received the fewest unfavorable tallies).

The revision of the "Line and Shape" program was done with several ideas in mind, mainly increasing student attention span (see discussion below on the Student Observation Guide results). But the "Line and Shape" revisions also attempted to correct the double message Irma seemed to send to viewers.

Item # 3 on the Picture Page revealed a quality of the rhythm people (in "Rhythm Patterns") and the dancer ("Space, Force, and Time") that would not have been noticed with simple like-dislike questions to the viewers. Their high ratings as "imaginative" or "did new things" affirm their success in that regard, which is an important aspect of the CABOODLE series.

Before continuing the discussion of appeal and preferences, it should be noted that "Rhythm Patterns" emerged as the overall favorite program. Again, various instruments served as checks on this conclusion. The reader can see that "Rhythm Patterns" received the most "like a lot" tallies on the Student Survey (after each program, students were asked "how did you like the whole show?"), and the same conclusion is clear from the Picture Page item displayed below. It should be noted that students in different sites saw the shows in various sequences, so that no program benefitted from the "recency" effect.

Teachers were definitely in favor of the "Rhythm Patterns" show. The data grid following each Teacher Survey, Continued (second page of each Teacher Survey) shows highest votes for "Rhythm Patterns" in <u>every</u> category, including "appropriate to curriculum." Picture Page results show "Line and Shape" as students' second choice, but other comparisons are mixed.

The Student Survey, as is clear from the data, was not a sensitive instrument (there are only small differences in the distribution of tallies), but

could be administered after each viewing, and was more comprehensive than the Picture Page. Characters and scenes ("the part where...) could be isolated for reactions from the audience, and feelings toward a given actor's part in different shows could be distinguished. The "Line and Shape" Student Survey data shows that children liked Jonathan in his attempt to draw the unicorn, notably more than in his "Rhythm Patterns" role. Irma, as in the Picture Page data, was not a favorite.

In the revisions of "Line and Shape" therefore, several strategies were adopted. Irma's negative stance toward Jonathan's efforts was modified, and Jonathan's drawing was made more comparable to children's own efforts, with an emphasis on the "try, try again" theme. Note that Penny was a preferred character in the Student Survey votes for the "Rhythm Patterns" and "Space, Force, and Time." Her roles required no revisions. Unlike Jonathan, however, Penny was seen more as a girl than a woman, a discoverer rather than a role model. Jonathan was clearly older, and an adult; children could be expected to prefer a character they could identify with.

With Penny emerging as the favorite in the "Space, Force, and Time" Student Survey, the dancer was a source of concern, at least in the sequences titled "Dancer Dances in Empty Places" and "Dancer shows Space, Force, Time." The CABOODLE staff used teacher comments from the Teacher Survey, and discussion with consultants and local teachers to analyze the program. First, it was evident that the message about (the use of) space, force, and time in movement was not clear in the program (see ratings and comments from "Space,

Force, and Time" Teacher Survey, second part). The concepts are probably too abstract, and the segment was wordy and time-consuming. In addition, the voice-over was monotonous, and the words didn't always mesh with the action. Therefore, extensive changes were made in the revision. The set was changed to a simple painted floor with one locked camera on the dancer; the voice-over was modified and shortened, with better word-action correspondence; special video effects were used to emphasize individual "pieces" of the dancer's movements.

The reader will note that the Student Survey for "Rhythm Patterns" showed no extremely negative or positive ratings, except perhaps the differences, mentioned above, between preferences for Jonathan and Penny. Since teacher ratings were uniformly high and student pre-post activity showed noticeable performance changes (see comments from Teacher Survey, first part) revisions were not necessary.

The Student Observation Guides furnished conclusive evidence of the need for revisions in "Space, Force, and Time." Only the development sequences for these concepts, using the dancer, have attention levels lower than 90%. Similarly, the "Line and Shape" program had two sequential segments that had attention levels well below 90%, and drew Teacher Survey comments indicating the need for simplification and clarity. These were the segments featuring a professional artist, with various paintings and drawings. We were especially concerned with the low "understandability" rating on the "Line and Shape" Teacher Survey.

Revisions in the artist sequence provided an array of children's artwork, preceding the original sequence. Also, the video segment of the unicorn dancing included gesture drawings to prepare the children for the more intensive presentations of drawings and technique. The artist segment voice-over was changed from a monologue to a conversation between an artist and children, which begins with the children's work as it appears.

Notice that each Teacher Survey, second part, asks teachers whether they would use the CABOODLE series in their classrooms, assuming availability. Although many of the teachers were not in the habit of using television (especially in Hammond, Indiana), the results were clearly positive.

As mentioned earlier the results of the Teacher Survey were generally positive. The pre-post student activity narratives, summarized under the heading "Teacher Comments," contained almost no observations of little or no progress from pre to post-viewing activities.

In the "Space, Force, and Time" comments, most teachers observed a substantial increase in the variety of movements exhibited by children after viewing. Motivation was increased. One observation noted that slower learners did not exhibit signs of learning.

With "Line and Shape" there was no required activity, but teachers were encouraged to invite students to try some kind of drawing activity before and after viewing. Comments mentioned variety of drawing techniques and various other changes (see Teacher Comments for "Line and Shape ").

The "Rhythm Patterns" comments were very specific about observed learning, including no unfavorable observations. Teachers noted conclusive evident of learning to create original rhythms and responding to them, also forming groups in the process.

Results of the Evaluation of the Teacher's Guide appear last in this section, following that instrument. The results should need little commentary. Ratings are uniformly high, with the exception of the category "appropriate to this age group." We feel that some teachers may expect a television program to address their grade-level curriculum specifically, but most instructional programs, like ours, are targeted to several grades. We also noticed in talking with site consultants that schools generally had very general or unstated curriculum goals for art in the primary grades. Given these conditions, we could not expect teachers to concur that the programs or Teacher's Guide was appropriate to the curriculum or to this age group.

Student Interview Results

The Student Interview analysis was not completed in time for program revisions, but did confirm many conclusions drawn from data from teachers about what students learned from the programs. However, only a few questions were both pre and post; most were answered only after viewing to assess comprehension and perception of important elements in the shows. The Student Interviews for all shows contained five questions in common, the first five under the "Post-viewing Questions" heading. The five items solicited the students opinions as to the best part, worst part, most "different" aspect of the show, the "message" and what the students remembered most from the show. By recording

the words of students as they answered the questions aloud, information was collected about the students' particular views and expressions of what they saw and heard.

The results of all interview questions are displayed in the Student Interview Results tables section. The following discussion points out certain pre-post differences in student responses, and other aspects of the data that seemed important to the project staff. The interview sample included 117 children; about one-third of these were interviewed for each program.

"Space, Force, and Time." The three previewing questions for this program addressed the child's understanding of movement (question 3) and the mime and dancer who use movement. The tables show the categories of answers and frequency of each for both the "pre" and "post" administration of this question. Notice the difference in categories of answers. On question 1 the most noticeable change in responses from pre to post was a change from "dance" as a descriptive term to "movement" and types of movement. On question 2, previewing responses were heavy in the "no answer" and "don't know" categories but postviewing responses showed many children understood that a mime "talks with (his) body," or "pretends, imagines."

Question 3 attempted to assess children's learning of the terms "space," "force," and "time" as elements of movement. Almost one-fourth of the students participating in this interview mentioned at least two of the three movement elements in the post question, as opposed to one student in the pre question.

Other questions were postviewing only. "What do you remember most" elicited responses concerning various characters, elements of movement, and the magic wardrobe (closet). The best part for most children was, again, the dance/ movement and disappearance into the closet. The main message ("What were they trying to tell you in this show") reflected the movement element again, but even more children noted that space, force, and/or time were the essential elements that were being communicated. As in many other instances, children were reluctant to say what the worst or most boring parts of the show were. No answer was registered more than four times.

Questions 9 and 10 were checks to be sure the mime and dancer's actions were noticed and remembered by viewers when they imitated and interpreted the actions of ordinary people in a film sequence shot on a city street. Although responses were not all in terms of "copy" or "imitate," the results clearly show that the children were watching and did remember the actions of both mime and dancer.

"Rhythm Patterns." The first pre-post question for this show did not demonstrate impressive learning gains, but the reader can see that, from pre to post results, the number of students using the term "rhythm" increased from 11 to 16. Although there were fewer total interviews on the posttest, those answering with the word "beat" increased from 3 to 5 also. At the same time, there was a decrease in students who thought that clapping along with a song was only "noise--from 9 to 3. It should be remembered that the students' actions as interpreted on the Teacher's Survey, showed very positive evidence of learning about rhythm.

Question 2 revealed no meaningful changes in learning, although there were a few "post" responses in which children mentioned more things that could

make rhythms than before. Again, teachers did notice differences in behaviors from pre to post, both in motivation to experiment with rhythm and in ability to produce varied rhythms.

In question 3 there is a tremendous drop in the "no answer" or "don't know" categories from pre to post. Also, the number of students who successfully produced a rhythm increased from 4 to 18, and 4 others "acted out" a rhythm.

Postviewing questions revealed that children remembered most the "rhythm machine," instruments and songs (in that order). They liked best the various action scenes, the rhythm machine, and the clock (that went "haywire" as the dream began). The main message remembered by viewers was how to make rhythms and other information about rhythms and beats. No consensus emerged onthe "kind of boring" question; however, the cricket dance sequence was mentioned more than any than any other single sequence, confirming the similarly high response on the same question from the Picture Page. The "really different" elements (question 5) for children were rhythm, instruments, and the band.

The only other "post only" question (9) asked what the band leader was trying to do in the house-building scene. Children remembered his music/rhythm-making functions, but probably did not understand that he was showing the layers of "floors" of a rhythm corresponding to those of a house. Earlier evaluation activities in Austin indicated that this analogy was too subtle for children, but was appreciated by teachers.

"Line and Shape." Results of the data from this program showed that some teachers didn't properly administer the pretest since comments taken from the program appeared in children's answers to pretest questions. Even so, question 2

shows a noticeable increase from pre to post in the number of students who saw drawing or painting as a way to "capture" or hold on to something seen. In question 4 also we see the desired pre-post change: more children felt that an imperfect drawing could be successfully changed or modified, rather than discarded. Question 5 was a "trial balloon" assessing children's feelings about the reasons for drawing. The project staff was generally interested in children's responses to this question and whether pre-post differences would occur. There were only small differences (possibly due to administration errors mentioned above), and children generally saw enjoyment, money, and learning as reasons.

The unicorn and the man drawing the unicorn were easily the most remembered things (postviewing question 1). Most children thought the show was to tell them about drawing (question 2). Question 3 (the "best part") reflected both the unicorn and the points about drawing. It is remarkable that responses were fairly frequent for the unicorn as "most boring" (question 4). Some children may have been thinking about the unicorn's appearance in a particular scene that was uninteresting, but there is a phenomenon in this and earlier test data that should be explained here. High-interest characters often tend to receive higher-than-expected totals as "most boring," especially if these characters are very unusual. Based on personal interviews with Austin children, the evaluator feels that children in the primary grades tend to name the most salient character when asked who was "most boring, or not very good." This tendence is understandable since we hope there are no clearly boring characters, and it is more difficult to search one's memory for an uninteresting character than to name a memorable one.

In question 5 the unicorn again emerged as the "really different" part of this program. The responses were divided in question 6, but most confirmed that viewers understood Jonathan's purpose in continuing to work on his drawing--to improve it. Ten of the 44 responses in question 7 were in the most nearly correct category--that the artist used different instruments to draw different subjects. This point, however, was not made in the dramatic sequences involving the unicorn and other characters. The low student attention levels registered for the artist sequence, as well as teachers' comments, pointed up the need for changes, and the sequence was revised.

CABOODLE EVALUATION OVERVIEW

Scheduling

Before and after shows:

- Interviewer fills out 1 - 3 interview forms with individual children.
- Teacher conducts pre-post activities and fills out Teacher Survey at end of program.

During the program:

- Interviewer completes Observation Guide.

After each program:

- Students fill out Student Survey as teacher reads aloud.

After viewing all programs:

- Students fill out Picture Page.
- Teacher fills out form entitled Evaluation of Teacher's Guide.
- Teacher checks all forms.

Materials

Video cassettes

Teacher's Guides

Forms for teachers:

- Evaluation of Teacher's Guide
- Teacher's Survey (for each show)

Forms for interviewers:

- Observation form
- Interview forms

Forms for students:

- Student Survey
- Picture Page (after final viewing

SAMPLE AND INSTRUMENTATION

Participating classrooms were generally at the first-, second-, and third-grade levels, with two exceptions.

Grade	Distribution of Subjects
K	1 classroom
1	9 classrooms
2	13 classrooms
3	11 classrooms
4	1 classroom
mixed grade	2 classrooms

There were approximately equal numbers of both sexes, since classes were tested as a whole. To provide a diverse sample from the standpoint of ethnicity and socio-economic group, site consultants were asked to choose schools that would provide that diversity. Broadly, the Hammond schools offered a large sample of Black children and the Miami schools provided some Hispanics. Participating schools were:

(Boston)	Cambridge	Tobin Elementary
	Watertown	Cooldige Elementary
	Denver	Park Hill Elementary
		Fairment Elementary
		Fairview Elementary
	Miami	Gratigny Elementary
		Coral Reef Elementary
	Hammond	Lafayette Elementary
		Orchard Drive Elementary
		Wallace Elementary

The charts on pages 13 and 14 identify respondents, methodology, and data collection goals for each instrument. Sample instruments appear later in this section. Means or frequency distributions of the responses to each test item are displayed on the instrument, or on the following pages. These sample means are based on the field tests of the pilot programs performed at four sites. The sample responses show the wide range of variables that will be addressed by the evaluation planned for the rest of the series.

A system of checks for validity was incorporated into the instruments. Certain items of one instrument solicit data to validate another. Specifically, preferences of child viewers for scenes and characters are registered on both the Student Survey and on the Picture Page. Comprehension and learning are measured in both the Student Interview and the narratives of student behavior on the first pages of each Teacher Survey.

In collecting data, the staff found that one-to-one interviews were especially helpful in understanding the children's viewpoint; the record of the open-ended interviews preserved the specific language of the children's answers as well as their unexpected interpretations.

The interviewers for the field test were teachers or graduate students interested in television, and selection of the children was random. Each interviewer was asked to talk with at least three children (one per program). The interview data included the race/ethnicity and age of each child interviewed.

STUDENT INTERVIEW

Age and Ethnicity of Students

Age	No. of subjects
5	7
6	19
7	43
8	39
9	5
not recorded	4
(Total = 117)	

Ethnicity	No. of Subjects
Anglo/Caucasion	74
Black	24
Hispanic	12
Asian-American	3
(Total = 117)	

FORMATIVE EVALUATION INSTRUMENTS

Title of Instrument	Respondents	Total Number in Sample	Methodology
1. Student Survey 1.1 Line and Shape 1.2 Space, Force, and Time 1.3 Rhythm Patterns	children	709	Teacher reads aloud after each program.
2. Student Interview 2.1 Line and Shape 2.2 Space, Force, and Time 2.3 Rhythm Patterns	children	709	Interviewer questions each child before and after each program.
3. Picture Page	children	709	Children complete paper-pencil page after viewing all three programs.
4. Teacher Survey 4.1 Line and Shape 4.2 Space, Force, and Time 4.3 Rhythm Patterns	teachers	39	Teachers complete survey forms after each program.
5. Evaluation of Teacher's Guide	teachers	39	Teachers complete survey forms after viewing programs.
6. Student Observation Form 6.1 Line and Shape 6.2 Space, Force, and Time 6.3 Rhythm Patterns	interviewers	39	Interviewer observes children during presentation of each program.

FORMATIVE EVALUATION INSTRUMENTS (continued)

Instrument	Data Category	Time of Administration	Completed By
Student Observation Guide (one per program)	Student attention to programs	during program	Teacher/Interviewers
Student Interview (one per program)	Student comprehension	pre - post	Teacher/Interviewers
Student Survey (one per program)	Student preferences, program appeal	after programs	All Students
(Student) Picture Page	Student preferences, character appeal	end of field test	All Students
Teacher Survey (one per program)	Student behavior change, Teacher program evaluation	pre - post	All Teachers
Evaluation of Teacher's Guide	(Teacher) Evaluation of Teacher's Guide	end of field test	All Teachers

In addition to the Student Interview, there were five other instruments completed by <u>all</u> students or teachers, rather than a sample. As stated above, 39 teachers took part in the evaluation. Absences and non-compliance was minimal, but stray marks and other test-scoring problems with young children caused some forms or single items to be marked invalid and excluded from the totals. There was no such problem with the interview data.

TESTING INSTRUMENTS AND DATA CHARTS

used in

Formative Evaluation

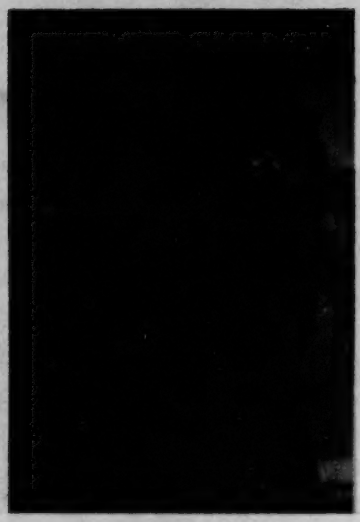
LR000619

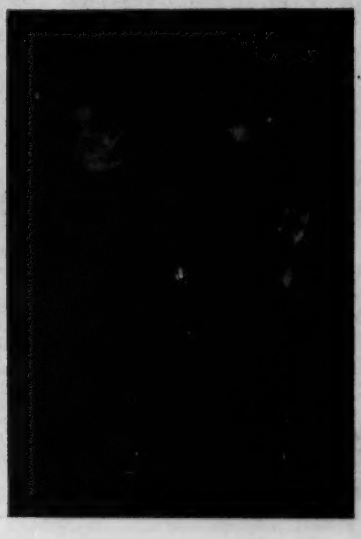
PICTURE PAGE

Your Name _____

Teacher's Name _____

1. Look at the pictures. Draw a circle around your favorite.
2. Make an "X" on the one that was kind of boring, or not very good.
3. Draw a box around the one that had lots of imagination, or did lots of new things.
4. Of all the three TV programs, which one was the best (1, 2 or 3)? _____





STUDENT SURVEY

RESPONSES TO CHARACTERS AND SEGMENTS

(Picture Page, Questions 1, 2, and 3)

	What is Your Favorite Picture?	Which Was Boring or Not Very Good?	Which Had Imagination or Did New Things?
Rhythm People	70	73	121
Dancer Group	12	106	24
Irma	18	71	47
Cricket Dance	54	115	74
Dancer in Space-Force-Time	32	87	114
Jonathan	22	37	15
Penny	67	13	56
Jonathan with Rhythm Machine	38	54	60
Unicorn	272	31	75

STUDENT SURVEY

Which Program Was Best?

	Like a Lot	Like a Little	Dislike a Little	Dislike a Lot
Line and Shape	469	88	17	17
Space, Force, and Time	449	131	32	39
Rhythm Patterns	477	113	25	23

Which Program Was Best?

(Picture Page, Question 4)

Line and Shape	201
Space, Force, and Time	129
Rhythm Patterns	235

Your Name _____

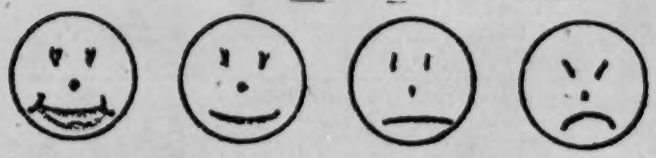
Teacher's Name _____

STUDENT SURVEY

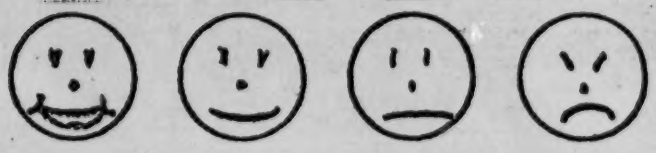
"Line and Shape"

Mark the face that shows how you feel about:

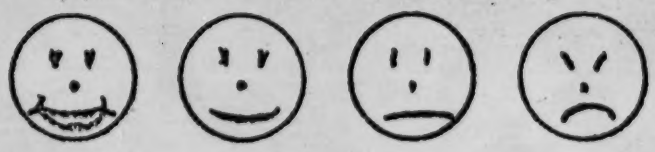
1. The whole show



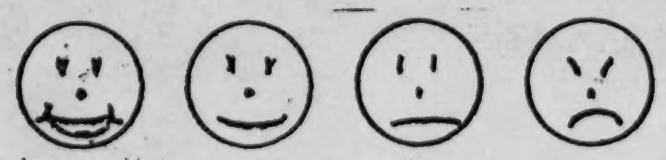
2. The part where the artist is drawing pictures of animals



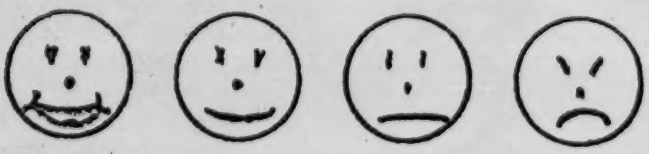
3. The part where Jonathan tried to draw the unicorn



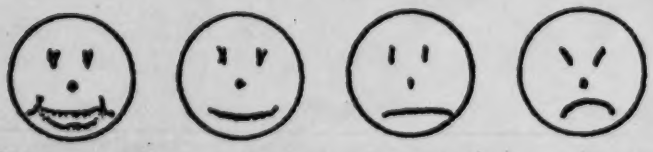
4. Jonathan (the man)



5. Irma (the lady)



6. The Unicorn



STUDENT SURVEY

"Line and Shape"

	Like a Lot	Like a Little	Dislike a Little	Dislike a Lot
Artist Drawing Animal Pictures	359	162	42	38
Jonathan Tried to Draw Unicorn	392	110	66	30
Jonathan	346	170	52	37
Irma	354	143	56	48
The Unicorn	432	68	36	53

Your Name _____

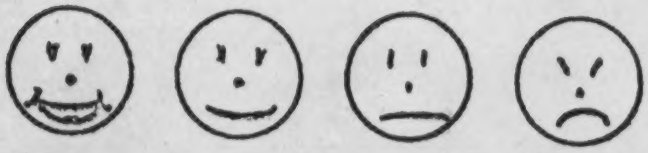
Teacher's Name _____

STUDENT SURVEY

"Space-Force-Time"

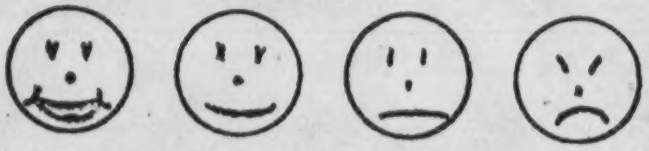
Mark the face that shows how you feel about:

1. The whole show



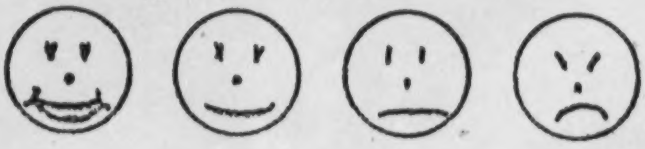
2. The part where the dancer dances in the empty place

3. The part where the mime and the dancer meet the policeman and the sweeper downtown



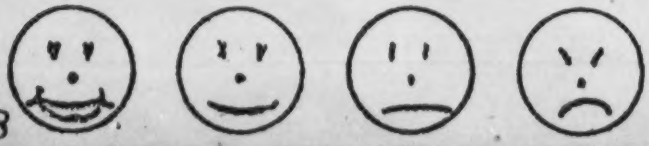
4. The part where the dancer shows how she uses space and force and time

5. The mime



6. The dancer

7. Penny (the girl who watched them)



STUDENT SURVEY

"Space-Force-Time"

	Like a Lot	Like a Little	Dislike a Little	Dislike a Lot
Dancer Dances in Empty Places	306	198	60	81
Mime and Dancer Meet Police and Sweeper	418	117	61	49
Dancer shows Space-Force-Time	309	170	82	85
Mime	368	133	83	66
Dancer	374	131	70	75
Penny	451	98	37	55

Your Name _____

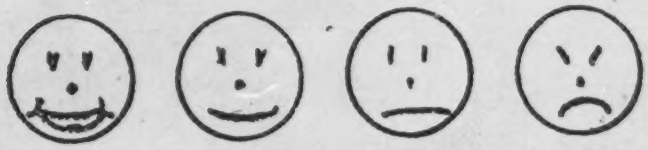
Teacher's Name _____

STUDENT SURVEY

"Rhythm Patterns"

Mark the face that shows how you feel about:

1. The whole show



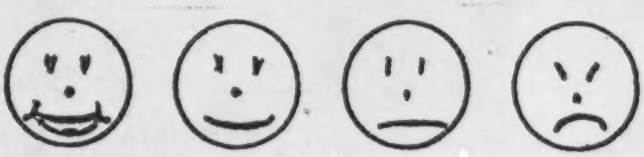
2. The part where the musicians are building the house

3. The part where the band leader asked you to clap with them.

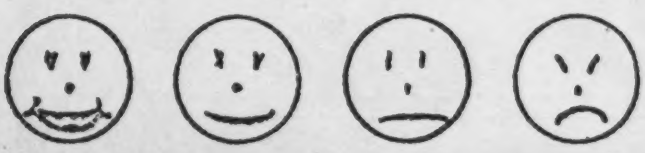
4. The part where the funny people with wigs move like a rhythm machine

5. Jonathan (the man)

6. Penny (the girl)



7. The Cricket dancer



STUDENT SURVEY

"Rhythm Patterns"

	Like a Lot	Like a Little	Dislike a Little	Dislike a Lot
Musicians Building House	356	191	52	40
Band Leader Asks to Clap	360	126	90	64
Funny Wig People Move	405	95	42	98
Jonathan	359	148	80	57
Penny	442	108	40	47
Cricket Dancer	370	98	58	96

6.3 AGGREGATE RESULTS FROM 709 STUDENT OBSERVATIONS

Percentages may be based on a randomly-selected sample of students. Evaluation Coordinator will discuss sampling procedures

STUDENT OBSERVATION GUIDE

Eye Contact with Screen
"Line and Shape"

Segment	Attention	Comments and observed reactions (Please note numbers, type of participation)
Teaser (Opening)	92 %	
Jonathan encounters unicorn	95 %	
Irma discusses "the creature" with Jonathan	93 %	
Jonathan demonstrates drawing	93 %	
Jonathan talks to Unicorn in private	94 %	
Special black and white effects: dance of the unicorn	90 %	
Artist demonstrates drawing techniques	81 %	
Professional artwork sequence ends	81 %	
Shop scene: everybody is drawing everybody else	90 %	

Interviewer's Name _____ Student's Name _____

Grade ____ Age _____

Sex ____ Ethnicity _____

STUDENT INTERVIEW

"LINE AND SHAPE"

Previewing Questions

1. What are two important things every drawing has to have?

2. If you can't capture something that you see, how can you hold on to it another way?

3. If you're going to draw different things, what should you draw with?

4. If you start drawing something that doesn't look right at first, do you need to start over?

   Why?

5. Why do people draw, anyway?

Postviewing Questions

1. What do you remember most from the show? (Ask for 3 or 4 "things.")

2. What were they trying to tell you in this show?

3. What was the best part?

4. What was kind of boring, or not too good?

5. Was there anything about this program that was <u>really different</u>?

Postviewing Questions (Continued)

6. Why did Jonathan (the man in the story) keep working on his drawing even after Irma (the lady) could tell what it was?

7. Why did the artist use different things to draw with?

8. What are two important things every drawing has to have?

9. If you can't capture something that you see, how can you hold on to it another way?

10. If you're going to draw different things, what should you draw with?

11. If you start drawing something that doesn't look right at first, do you need to start over?

    Why?

12. Why do people draw, anyway?

Student Interview Results

"Line and Shape"

Category	Previewing Frequency	Postviewing Frequency
1. What are two important things every drawing has to have?		
Line and shape	6	5
Line or shape	6	5
Color, design	12	7
Body parts, person	6	3
Sun, sky, trees	3	2
Utensils, paper, pencil	4	7
Miscellaneous	2	6
No answer	3	8
Don't know	2	1
Total Respondents	44	44
2. If you can't capture something that you see, how can you hold on to it another way?		
Draw it, paint it	12	18
Photograph it	4	3
Call it	1	0
Rope it, net it, jar	8	2
Squeeze, run faster	2	3
Look at it, imagine it	8	9
No answer	5	6
Don't know	4	3
Total Respondents	44	44
3. If you're going to draw different things, what should you draw with?		
Specific techniques	0	1
Drawing instruments	40	37
No answer	4	6
Total Respondents	44	44
4. If you start drawing something that doesn't look right at first, do you need to start over?		
Yes	17	12
No	19	24
Maybe, if you want to	3	3
Total Respondents	44	44

Student Interview Results
"Line and Shape," 2

Category	Previewing Frequency	Postviewing Frequency
4. (continued) Why?		
Messed up	6	2
Fix, do better	15	14
Doesn't need to be exactly right	2	2
Doesn't look right	3	5
Erase or draw over	10	7
Miscellaneous	4	2
Don't know	0	1
Total Respondents	44	44
5. Why do people draw, anyway?		
Enjoyment	24	20
Expression	3	3
Copy, make picture	2	3
To remember	0	2
To keep, give, make money	9	5
To be artist, learn	2	6
Something to do	2	0
No answer	2	4
Total Respondents	44	43

Postviewing Questions

Category	Frequency
1. What do you remember most from the show?	
Unicorn	22
Irma	3
Man drawing	13
People drawing (end)	1
Jonathan trying (didn't know how)	3
Miscellaneous	1
Don't know	1
Total Respondents	44

Category	Frequency
2. What were they trying to tell you in this show?	
Drawing related	23
Unicorn related	8
Lines and shapes	5
Miscellaneous	2
No answer	2
Don't know	4
	44

Postviewing Questions (continued)

Category	Frequency
3. What was the best part?	
Unicorn related	24
Drawing related	13
Miscellaneous	7
Total Respondents	44

Category	Frequency
4. What was kind of boring, or not too good?	
Unicorn related	10
Drawing related	7
Nothing	17
Miscellaneous	6
No answer	2
Don't know	1
	43

Category	Frequency
5. Was there anything about this program that was really different?	
Unicorn	21
No	8
Yes	2
Miscellaneous	10
No answer	2
Don't know	1
Total Respondents	44

Category	Frequency
6. Why did Jonathan keep working on his drawing even after Irma could tell what it was?	
Enjoying it	3
Make more real	5
Make it better	9
Finish it	4
Show what it was	5
See if he could draw, learn	6
Miscellaneous	5
No answer	6
Don't know	1
	44

Category	Frequency
7. Why did the artist use different things to draw with?	
Different colors	10
To add more life	1
Because he had everything	1
To make it nice, show up, good	5
Draw different things	10
To make it look real	3
Miscellaneous	3
No answer	9
Don't know	2
Total Respondents	44

6.1 AGGREGATE RESULTS FROM 709 STUDENT OBSERVATIONS

Percentages may be based on a randomly-selected sample of students. Evaluation Coordinator will discuss sampling procedures

STUDENT OBSERVATION GUIDE

Eye Contact with Screen
"Space-Force-Time"

Segment	Attention	Comments and observed reactions (Please note numbers, type of participation)
Teaser (Opening)	91 %	
Jonathan and Penny in shop	93 %	
Penny discovers 2 strange characters in wardrobe	95 %	
The two (mime and dancer) do a routine	94 %	
Penny finds herself in "space," watches the mime move (with song)	91 %	
Dancer does her routine	90 %	
SPACE on screen: a dance and explanation of space	89 %	
Similar exhibit for FORCE	87 %	
Similar for TIME	87 %	
Mime and dancer downtown	95 %	
Children on playground/dance group interpretation	91 %	
Shop scene: furniture movers	93 %	

Interviewer's Name _____ Student's Name _____

Grade _____ Age _____

Sex _____ Ethnicity _____

STUDENT INTERVIEW

"Space-Force-Time"

Previewing Questions

1. What does a dancer do (that's different from other people)?

2. What does a mime do?

3. What are three things you have to have for moving?

Post-viewing Questions

1. What do you remember most from the show? (Name 3 or 4 "things")

2. What were they trying to tell you in this show?

3. What was the best part?

4. What was kind of boring, or not too good?

5. Was there anything about this show that was really different?

6. What does a dancer do (that's different from other people)?

7. What does a mime do?

8. What are three things you have to have for moving?

9. What did the mime (boy in orange suit) do when he saw the policeman?

10. What did the dancer do when she saw the sweeper with the broom?

Student Interview Results

"Space-Force-Time"

Pre		Post	
Category	Frequency	Category	Frequency
1. What does a dancer do (that's different from other people)?			
Moves	5	Uses space, force, and time	1
Dances	19	Movements, different movements	14
Wears different clothes, shoes	3	Moves, but doesn't talk	8
Variety of movements	8	Tap dance, ballet, acrobatics	5
		Dances	5
		Dances, dresses differently	2
Miscellaneous	0	Miscellaneous	2
No answer	2	No Answer	0
Don't know	4	Don't know	2
Total Respondents	41		41
2. What does a mime do?			
Mime-dancer antics	2	Talks with hands, body parts	19
Imitates	1	Pretend, imagine things	6
Communicates with gestures	4	Teaches you/to get smart	2
Helps you think	2	Acting	2
Miscellaneous	2	Miscellaneous	6
No answer	11	No answer	4
Don't know	19	Don't know	2
Total Respondents	41		41
3. What are three things you have to have for moving?			
Body parts	15	Space, force, time	9
Space, force, time	1	Body parts	16
A vehicle	9	Moving equipment--truck, truck, rope	2
Body movements	5	Miscellaneous	6
Miscellaneous	4	No answer	7
No answer	2	Don't know	1
Don't know	5		
Total Respondents	41		41

Student Interview Results
"Space-Force-Time," 2

Postviewing Questions

Category	Frequency
1. What do you remember most from the show?	
Space, force, time	3
Various characters	15
Dancing, moving, opening the closet	8
No talking	3
Pushing the chest, moving things	4
Girl and boy in closet	2
Miscellaneous	5
No answer	0
Don't know	1
Total Respondents	41

Category	Frequency
2. What were they trying to tell you in this show?	
Space, force, time	15
Movement and dance	11
Communicate with gestures	4
How to move something	2
Acting and imitation	2
Miscellaneous	3
No answer	1
Don't know	3
	41

Category	Frequency
3. What was the best part?	
Girl going into closet	9
Dance and movement	13
When mime met policeman	4
The mime	2
The beginning	3
Moving the dresser, crossing the street, opening the closet	5
Miscellaneous	5
No answer	0
Don't know	0
Total Respondents	41

Category	Frequency
4. What was kind of boring or not too good?	
Space, force, time	1
Opening the cabinet	3
Pulling the rope	2
Dancing	4
Nothing	11
Penny couldn't move closet	3
Miscellaneous	11
No Answer	3
Don't know	2
	40

Category	Frequency
5. Was there anything about this show that was really different?	
Space, force, and time	1
Moving the chest	3
Movement, dance, and mime	14
Nothing different	9
People (characters)	4
The beginning	2
Miscellaneous	7
No answer	0
Don't know	0

Postviewing Questions, continued

Category	Frequency
9. What did the mime do when he saw the policeman?	
Copied the policeman	22
Directed traffic	7
Moved his body or hands	4
Miscellaneous	3
No answer	4
Don't know	1
Total Respondents	41

Category	Frequency
10. What did the dancer do when she saw the sweeper?	
Copied the sweeping	13
Swept	9
Danced and swept	11
Miscellaneous	4
No answer	4
Don't know	0
	41

Percentages may be based on a randomly-selected sample of students. Evaluation Coordinator will discuss sampling procedures

STUDENT OBSERVATION GUIDE

Eye Contact with screen
"Rhythm Patterns"

Segment	Attention	Comments and observed reactions (Please note numbers, type of participation)
Teaser (Opening)	92 %	
Bedroom sequence: Penny gets up and dances	94 %	
Cricket sequence	95 %	
Penny meets Jonathan (in top hat)	92 %	
Jonathan's "rhythm talk"	92 %	
Jonathan introduces Rhythm machine	95 %	
The Wigheads perform with machine	95 %	
Introducing the House Band: leader talks about "steady beat"	93 %	
Various musicians demonstrate their skills	94 %	
Leader appeals for TV audience participation	92 %	
The workshop: Penny encounters a customer who performs	94 %	

Interviewer's Name _____ Student's Name _____

Grade _____ Age _____

Sex _____ Ethnicity _____

STUDENT INTERVIEW

"Rhythm Patterns"

Previewing Questions

1. When you clap along with a song, what are you making?

2. What are some things that can make rhythms, or things you can make rhythms with?

3. In the TV program they had different rhythms. How many can you think of? Name them, or "do" them. (If the child needs help, suggest the "short short, long, long" pattern).

Post-viewing Questions

1. What do you remember most from the show? (Name 3 or 4 "things")

2. What were they trying to tell you in this show?

3. What was the best part?

4. What was kind of boring, or not too good?

5. Was there anything about this show that was really different?

6. When you clap along with a song, what are you making?

7. What are some things that can make rhythms, or things you can make rhythms with?

8. In the TV program they had different rhythms. How many can you think of? Name them, or "do" them. (If the child needs help, suggest the "short short, long, long" pattern).

9. Remember the house they were building? What was the band leader trying to do?

Student Interview Results

"Rhythm Patterns"

Pre		Post	
Category	Frequency	Category	Frequency
1. When you clap along with a song, what are you making?			
Music, songs	5	Beat	5
Rhythm	11	Rhythm	16
Beat	3	Noise	3
Noise	9	Sound	2
Sound	4	Music	2
Sound and noise	3	Rhythm and noise	2
Sound and rhythm/music	3	Rhythm and sound	1
No answer	3	No answer	1
Don't know	1	Don't know	1
Total Respondents	40		33
2. What are some things that can make rhythms, or things you can make rhythms with?			
Types of rhythms (songs, music)	4	Body parts and instruments	9
Instruments	14	Instruments/ music rhythm-makers	10
Parts of body	6	Inanimate objects (noninstruments)	2
Body parts and instruments	8	Body parts	4
Instruments and objects	4	Body parts, instruments, noninstruments	4
Instruments, objects, body parts	1	Body parts, noninstruments	2
No answer	1	No answer	1
Don't know	2	Don't know	1
Total Respondents	40		33
3. In the TV program they had different rhythms. How many can you think of? Name them, or "do" them.			
Rhythm patterns attempted	10	Instruments	5
Rhythms produced	4	Clapped rhythms out	18
Danced	1	Acted out	4
Unrelated activity	1		
No answer	23	No answer	4
Don't know	1	Don't know	2
Total Respondents	40		33

Student Interview Results
"Rhythm Patterns," 2

Postviewing Questions

Category	Frequency
1. What do you remember most from the show?	
Rhythm machine, instruments, songs	16
Cricket	1
Clocks, machines	3
Dancers	4
Miscellaneous	11
Dream	4
No answer	1
Don't know	0
Total Respondents	40
3. What was the best part?	
Band instruments, music	5
All	3
Clock	8
Wig people	3
Rhythm machine	8
Action sequences	10
Cricket	2
Don't know	1
Total Respondents	40
5. Was there anything about this show that was really different?	
No	15
Rhythm, instruments, band	9
Dream	2
People, characters	3
Dancers	1
Boring	1
Miscellaneous action sequences	6
No answer, unrelated	2
Don't know	1
Total Respondents	40

Category	Frequency
2. What were they trying to tell you in this show?	
Kinds of rhythm there are	3
How to make different rhythms	13
About rhythms and beats	17
Unrelated response	2
What rhythm is	1
Who can do it	1
No answer	0
Don't know	3
	40
4. What was kind of boring or not too good?	
Clock	2
Whole show good	13
Ending	2
Workshop, beginning	4
Cricket	6
Music, singing	4
Action sequences, people	8
Don't know	1
	40
9. Remember the house they were building? What was the band leader trying to do?	
Make rhythm, music	12
Organizing band	5
Making music	4
Building a house	1
Instruments	3
Making, playing songs	2
No answer	1
Don't know	5
	33

Note: There is no pre-post evaluation activity planned for this show. We would appreciate comments on any activity you might choose ("Line and Shape" activities in the Teacher's Guide should be helpful).

Teacher's Name _____

Teacher Survey

"Line and Shape"

Teacher Survey, Continued

Which parts of the show were particularly valuable from your viewpoint as a teacher? Please comment.

1 the notion of "keep trying," not giving up

2 concept of capturing feeling in drawing

3 different art techniques

4 drawing of the unicorn

* music, colorful

* everything

Which parts of the show were not valuable or were objectionable?

1 dance of the unicorn

2 drawings too complex for children

3 too much dialogue

* humor was too subtle

Please suggest changes and new directions for the CABOODLE series.

1 need to include more drawings by children, involve children more

2 more emphasis on acting out, acting than explanation

3 pace should be slowed

4 unicorn of little significance as a subject

* student evaluation sheets need to be changed

* teachers require additional time to prepare for the program

* need repetition of major points

* humor in program should be more obvious

* All comments with asterisk occured only once

Teacher Survey, Continued

Please rate the show on the following qualities (1 = lowest, 5 = highest)

1. Appeal to children 1 2 3 4 5
2. Attention to screen 1 2 3 4 5
3. Understandability 1 2 3 4 5
4. Appropriate to curriculum 1 2 3 4 5
5. Motivation of children 1 2 3 4 5

TEACHER SURVEY

"Line and Shape"
(39 teachers participating)

Rating: 5 = highest; 1 = lowest

Rating	5	4	3	2	1
Appeal to Children	13	15	5	2	2
Attention to Screen	16	12	5	2	2
Under-Standability	8	13	10	5	0
Appropriate to Curriculum	12	11	7	6	0
Motivation of Children	11	15	5	4	2

Would you use this series in your classroom, assuming the availability of the program?

YES: 29 NO: 4 UNDECIDED: 6

TEACHER COMMENTS

The following sample comments are from teachers who directed their children in pre- and post-telecast activities related to the programs. They were asked to describe changes in student behavior that they observed.

"Line and Shape"

"The children drew their own pictures of a unicorn. They were quite interesting. They wouldn't have been able to do this before."

"After the program, the children were asked to draw their own pictures using lines and shapes. They were very eager. They used only pencils, whereas normally they would have used crayons and made pictures to color. I also noticed that the students were more precise in their drawing. The pictures took on a more definite shape."

"The lines they made had more variety in post- activity."

"They liked the artist drawing and continued to remark about this part of the show for the rest of the day. They wanted to be able to draw like that. I feel the children did have a better concept of line and shape after the show."

"Before the show I made simple drawings and asked the children how they would have drawn these objects. Most said they would draw them just as I had.... After the show I asked them how they would now draw those pictures and almost unanimously they showed the movement they would draw and said they would add facial features and hair, etc."

Teacher's Name _____

Teacher Survey

"Space, Force, and Time"

Evaluation Activity

We think the program will help children improvise with movement, based on such functional movements as walking and stretching. Please ask them to follow your directions in the five steps below before they see the program. After the program ask the children to do the activity again.

1. Ask the children to spread out and find a spot where each can move around.

2. Ask children to walk in an ordinary way away from their spots, then walk in an ordinary way back to their spots.

3. Then: "This time walk away from your spot, but change the way you use space." "Return to your spot, and use the space in a different way."

4. "This time walk away from your spot, but change the time the movement takes." "Return to your spot, but take time differently than you did before."

5. "This time move away from your spot and change the force of your movement." "Return to your spot and use force differently than you did before."

(For elaboration, see "Finding Your No-Bump Place" in the teacher's guide.)

We are interested in any differences between the "pre" and "post" activities. Please comment, even on small differences you note. For example, children may take big steps, stretch arms out, move higher or lower, or make body "big" or "small." If more children seem to show such behavior after viewing than before, please estimate how many. Also, does motivation seem higher? Are there verbal changes as well?

Notes on Previewing Activity

Teacher Survey, Continued

Notes on Postviewing Activities

Comparison Between Previewing and Postviewing Behavior

Teacher Survey, Continued

Which parts of the show were particularly valuable from your viewpoint as a teacher? Please comment.

1 different modes of showing space-force-time

2 comparison of dancer's movement to world of reality

3 introduction to "mimes" and "miming"

4 mime and dancer acting out, expressing

5 including children in the action

* exposing to the children terminology
* music, colorful
* everything
* Penny and Jonathan

Which parts of the show were not valuable or were objectionable?

1 terminology of space-force-time explanation

2 too difficult for target grades

3 dancer segment

* concept of "time" not emphasized enough
* crashing of the word "force"
* costumes of dancers made boys lose interest

Please suggest changes and new directions for the CABOODLE series.

1 more audience participation from younger children

2 more explanation of terms is needed

3 personal feelings and movement emphasized more

4 more simplified demonstrations of space-force-time

* idea of "time" confusing
* teachers require additional time to prepare for the program
* areas covered should not be so broad
* dancers should be in "everyday" costumes
* individual shows might be devoted to each element

* All comments with asterisk occurred only once

Teacher Survey, Continued

Please rate the show on the following qualities (1 = lowest, 5 = highest)

1. Appeal to children	1	2	3	4	5
2. Attention to screen	1	2	3	4	5
3. Understandability	1	2	3	4	5
4. Appropriate to curriculum	1	2	3	4	5
5. Motivation of children	1	2	3	4	5

TEACHER SURVEY

"Space, Force, and Time"
(39 teachers participating)

Rating: 5 = highest; 1 = lowest

Rating	5	4	3	2	1
Appeal to Children	15	15	4	2	0
Attention to Screen	15	16	3	1	0
Under-standability	6	7	15	7	1
Appropriate to Curriculum	8	9	12	3	2
Motivation of Children	13	11	7	3	2

Would you use this series in your classroom, assuming the availability of the program?

YES: 25 NO: 6 UNDECIDED: 8

TEACHER COMMENTS

The following sample comments are from teachers who directed their children in pre- and post-telecast activities related to the programs. They were asked to describe changes in student behavior that they observed.

"Space-Force-Time"

"Certainly a change in behavior was exhibited - children moved more creatively after viewing the program - interest increased! They requested to see the show again and move with the program."

Before: "They didn't respond well and they were reluctant to move." After: "There was much greater motivation after viewing the show. Everyone wanted to get into the act."

"There was a noted difference between pre- and post- activities. Children were motivated to more readily try to use space, force, and time by 50%. Children stretched arms and legs, moved up and down and around, moved fast and slowly and voiced understanding and delight after having seen the program."

"Children were freer and more at ease with their bodies after the show."

"Post-viewing increase in number of children participating, degree of enthusiasm, and variety and duration of movement; general grasp of movement rather than specific elements."

"Inspired much pantomime in their free play activities throughout the rest of the day."

"Brighter children picked up the ideas on space, force, and time. The slower children in the class seemed lost when I spoke of changing space, force, and time."

Teacher's Name _____

Teacher Survey

"Rhythm Patterns"

Evaluation Activity

We think the program will help children to improvise and expand their concept of rhythm. Please ask them to follow the directions below both before and after watching the show.

1. Create your own rhythm.

2. Can you do different ones? (Do them!)

We are interested in any differences in the behavior of the children between the "pre" and "post" activities. Please comment on even small differences that you note.

Notes on Previewing Activity

Notes on Postviewing Activity

(over)

Teacher Survey, Continued

Which parts of the show were particularly valuable from your viewpoint as a teacher? Please comment.

1 comparison of building the "house"

2 the part where children encouraged to clap, participate

3 "Rhythm Talk"

4 explanation of meaning of rhythm

5 "move to rhythm"

6 different rhythms working together

* music, colorful
* everything

Which parts of the show were not valuable or were objectionable?

1 the cricket dancer sequence

2 the people with wigs

3 significance of clock difficult to understand

4 too different for target grades

* when Penny meets Jonathan
* where children were encouraged to clap
* too broad an area for the program length

Please suggest changes and new directions for the CABOODLE series

1 more motivation at audience participation

2 children should be encouraged to make own concepts of rhythm

3 include more children in program

4 activities too quick, compressed

5 more of the rhythm activities that Penny demonstrated

* develop simple patterns at first, lead up to music production
* teachers require additional time to prepare for the program
* animal characters would be helpful
* containing many features which should extend to other shows

Teacher Survey, Continued

Please rate the show on the following qualities (1 = lowest, 5 = highest)

1. Appeal to children	1	2	3	4	5
2. Attention to screen	1	2	3	4	5
3. Understandability	1	2	3	4	5
4. Appropriate to curriculum	1	2	3	4	5
5. Motivation of children	1	2	3	4	5

TEACHER SURVEY

"Rhythm Patterns"
(39 teachers participating)

Rating: 5 = highest; 1 = lowest

Rating	5	4	3	2	1
Appeal to Children	28	7	1	0	0
Attention to Screen	27	8	1	0	0
Under-standability	13	16	5	1	0
Appropriate to Curriculum	16	13	3	2	0
Motivation of Children	21	11	0	2	1

Would you use this series in your classroom, assuming the availability of the program?

YES: 33 NO: 4 UNDECIDED: 2

TEACHER COMMENTS

The following sample comments are from teachers who directed their children in pre- and post-telecast activities related to the programs. They were asked to describe changes in student behavior that they observed.

"Rhythm Patterns"

Before: "Eight children were asked to create a new rhythm. Only one could." After: "Of the same eight children, six created a new rhythm. Much improved."

"They were more enthusiastic and could show me more patterns of rhythms."

Before: "When asked to do rhythms, the pupils consistently made a steady beat - no variations in tempo and beat." After: "Pupils were able to perform different rhythm patterns using different parts of their bodies - finger snapping and foot stomping."

Before: "Asked children about rhythm. They responded with regular beat only." After: "Children formed groups to make rhythm machines.... Children were anxious to move around to their own rhythms - there were many different types of rhythms. At end of lesson they were moving in rhythm even returning to their places."

"Children were more willing and much more creative in making rhythms and a variety of them."

"Post-viewing - greater understanding of term 'rhythm,' more enthusiastic participation, ability to produce rhythms involving 'longs, shorts, and rests.' The concept remained on their minds for the rest of the day; they experimented with various rhythms, and noticed several examples within the school."

"The difference in behavior was hard to detect because my class is really quite accomplished in showing rhythm... our music specialist does a lot with rhythm and movement."

EVALUATION OF THE TEACHER'S GUIDE - PART I

(39 teachers participating)

How much did you like the guide?

Usefulness Ranking: 6 = highest; 1 = lowest

Ranking	6	5	4	3	2	1
Introduction	14	10	5	2	1	1
Pre-viewing Activities	9	16	6	1	0	1
Post-viewing Activities	14	13	3	0	2	1
Synopsis	14	11	1	3	2	2
New Ideas/ New Words	13	6	5	4	2	2
Books for Children and Teachers	11	9	6	1	0	2

EVALUATION OF THE TEACHER'S GUIDE - PART II

(39 teachers participating)

Overall, how would you rate the guide?

Rating: 5 = highest; 1 = lowest

Rating	5	4	3	2	1
Length	16	17	3	0	1
Provides Needed Art Activities	20	10	5	0	2
Provides Enough Information	21	9	5	0	2
Enjoyable to Use/ Interesting	21	11	3	1	1
Appropriate to Curriculum	10	9	9	3	0
Appropriate to this Age Group	3	17	7	3	2
Activities Enjoyable for Children	13	11	5	2	1